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Mrs. Emma Lampert Cooper is noted for her fine interiors, of which some also can be seen at the studio.

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Adolph von Menzel, the dean of German art, died recently after ninety years of prominent labors in his profession. He was one of the most individual of painters. While his painting suggests illustrative work, he may be regarded as a past master of the brush, and his fame, accorded after many struggles, may be regarded as fully established.

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Painter John Sargent must have a press agent. The following lurid tale is clipped from an exchange and is worth reading for the psychological information it contains:

"Society women in London have become rather shy of the keen analysis and telltale brush of John Sargent, because they say that his pictured faces reveal more than the originals do to the observant. The art critics have been saying for a long time that his method was that of the merciless soul dissector, and now they feel vindicated. An extreme case has given point to this trait of his.

"Sargent painted a portrait of a society leader, which was seen by a celebrated alienist, who at once perceived something in the picture that had entirely escaped his notice in the woman.

"It caused him to inquire into her mental state. Friends who inquired found no history of insanity in the family, but the expert declared that her face showed it. Within six months after the completion of the portrait it was found necessary to put the woman in a private insane asylum."

Pity the poor woman! Maybe she became demented by looking too much at her own aforesaid portrait. I have seen some of Sargent's later hurried work which might have that effect on the people that posed for their portraits.

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The day after the Paris Salon opens a sheet is published in which the principal pictures of the show are travestied and made fun of. The like occurred for the first time in this old town at the last Academy Exhibition, when Swinnerton, a newspaper artist on one of the dailies, took off eight of the Academy canvases. The cleverest take-off I will quote:

"No. 226 is a wonderfully graphic picture, entitled 'Building of the Battleship Connecticut.' In the foreground, gloriously illumined by the ruddy tint of the sinking sun and thrown out in bold relief against a roseate-hued sky, stands a derrick. It is a corking good derrick, too, full of verve, chiaroscuro, atmosphere and all that sort of thing, and soothing in its ponderous mass of iron beams and bolts; to all who bought Steel Common at 15."

This pasquil was directed at a painting by Homer Lee. It is a work of great strength and rather daring color-scheme. The artist was not willing to fake his color by mixing on the palette; so when painting this subject in the shipyard he took the paint of the pot wherewith the iron plates are covered and used the same metallic pigment to make his picture red enough. Realism with a vengeance.

The subject is entirely in line with former efforts of this capable artist, who was one of the first in this country to see the picturesque in commonplace things. It may be remembered that his "Building of the Skyscraper" which was exhibited in Paris in 1900 was bought by the French Government as a typical example of American art.



"The Story of Art throughout the Ages," by S. Reinach. Charles Scribner's Sons, New York, \$2.00 net.

The most comprehensive history of the entire art field is contained in this volume of 300 pages. The author is a member of the Institute of France and brought to his task wide knowledge and vast research, which he condensed into a readable form. Some 600 text illustrations give an idea, at least, of the composition of the works mentioned, while a copious index facilitates reference. The Bibliography attached to each chapter is most complete and of supreme value to the student.

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"The Art of the Louvre," by Mary Knight Potter. L. C. Page & Co., Boston.

The title is misleading, as the subject treated of covers only a small portion of the vast field of art gathered in that greatest of all museums. The sub-title sets us partly right, for the author refers only to the principal paintings done in oil, only casually referring to others. The book may be considered a helpful guide to visitors, while the general reader will receive a good deal of information which the author has collected from many sources.

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"Whistler's Art Dicta and Other Essays," by A. E. Gallatin. Charles E. Goodspeed, Boston.

Whistler is the subject of three of these essays, Aubrey Beardsley—harmonious combination—being discussed in the others. The Whistler essays, especially, may be considered to give a critical view of that remarkable genius. The gathering of these essays, which originally appeared in various magazines, into a single volume, serves the student and art lover admirably, while the printed volume is an excellent product of bookcraft.

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"Paolo Veronese," by Mrs. Arthur Bell. George Newnes, London; Frederick Warne & Co., New York.

Another late volume of the Newnes' Art Library is written by its author in a clear, incisive way, the subject being handled with particular reference to the two-sidedness of Paolo's nature, as exemplified in his pictures.

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"Raphael," by Edgecumbe Staley. George Newnes, London; Frederick Warne & Co., New York.

This volume comes in the excellent series of monographs which constitutes the Newnes' Art Library. The illustrations especially give a comprehensive view of the great master's versatile art expression, while the author's account of the painter's progress is cast in a popular vein.

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"Verrocchio," by Maud Cruttwell. Charles Scribner's Sons, New York.

The searching and critical analysis of one of the lesser known Italian masters, which is offered in this interesting volume, may be regarded as of distinct value to the student. The author does not go extensively into the gossip details of the artist's biographical data, but devotes herself in an admirable manner to a review of various questions of attribution. The book is written in a style which carries conviction.

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For a critical study of any one painter there is no publication which gives as thorough a survey of all that has been

D'Auber—I was certainly tickled at what Crittack said about me.  
Knox—Why, what was that?

D'Auber—You heard him. He said I was a deft colorist.

Knox—I understood him to say "daft."

written of importance on the man discussed as does the booklet which appears monthly under the Bates and Guild imprint. This monthly magazine, "Masters in Art," has for its February number an eclectic mélange judiciously culled from various writers on Palma Vecchio, the Venetian. The ten engravings present the most important works of this man, whose just place among the Bergamask artists is not readily understood.

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A unique special copy was shown to me at Bouton's book emporium. It consists of twelve folio volumes to which the two-volume edition of Redgrave's Dictionary of artists of the English school has been extended by the insertion of 1,757 portraits of the various artists mentioned and specimens of their most famous works engraved in Line, Mezzotint, etc., many of exceeding rarity in proof state. The volumes are bound in red morocco, and aside from their valuable contents are solid examples of book-craft.

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The Sothebys, art auctioneers in London, have arranged to sell five volumes for \$100,000. They are an *Evangelarium* of the sixth century and other similar manuscripts of the sixth to the eleventh centuries, formerly belonging to the *Guiljelmo Libris* collection, their value centering chiefly in elaborate early metal bindings and ornamental enamels and bas-reliefs of precious stones. The same volumes were purchased in the early '60s for \$3,150 and have remained in the same hands ever since. The name of the new purchaser has not transpired.

The American Water Color Society opens its thirty-eighth annual exhibition on the 8th of March, this time at the Gallery of the National Arts Club. On account of the lack of space at these Galleries—the only ones the Society was able to secure—the exhibition will be confined solely to the work of members.

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The St. Louis Museum of Fine Arts has secured a number of valuable casts from the Sculpture Section of the Fine Arts Exhibit at the World's Fair.

The paintings of the late Col. George E. Leighton have been lent to the Museum for exhibition and will remain in the galleries for an indefinite period. There are in this collection good examples of the work of Bouguereau, Jules Dupré, Corot, de Haas, Ziem, Meyer von Bremen, Gabriel Max, Walker, Maurice Leloir, Cuvillon, etc., etc.

A valuable example of Gabriel Max, from the collection of the late John W. Kaufmann, recently sold in New York, has also been loaned to the Museum by Mrs. Kaufmann for an indefinite period.

A very complete and representative set of French, German, Italian and other medals is being installed in the Museum. Carpeaux, Chapu, Dubois, Oudine, Dupuis, Mercier, Chaplain, Fremiet, Boty and Vernon are some of the Frenchmen represented.

Much activity is being displayed in the rooms to be occupied by the St. Louis Artists' Guild. Arrangements have been made for a permanent exhibition room, where works by members can always be seen. The contributors to these exhibitions will act as jurors—a new departure in the system of admission. The rooms are very centrally located and it is assumed that much interest will be shown by the citizens, who will be given an opportunity to become acquainted with what is being done by the local artists.

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At the Pratt Institute harbored for some time the landscapes of one of the best of the Western men, Theodore C. Steele. His method is somewhat broad, running occasionally to an extreme which impresses like a low relief. Still his dexterity circumvents difficulties, and whether with brush

or palette knife his pigment is laid on with sure strokes. This artist should be more frequently represented in New York exhibitions.

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A Gallery of National Portraiture is to be established by the Pennsylvania Academy of the Fine Arts to commemorate the first century of its history, just ended. The announcement was made in the annual report recently made to the stockholders, and says:

"Beginning with the portraits of Washington, Franklin, Morris, Clymer, Hopkinson and Madison, and with the works of West, Stuart, Vanderlyn, Peale, Rush, Inman and Sully already in its possession, the Academy aims, first, to add to and extend the series of portraits of the founders and makers of the Republic, of the State of Pennsylvania, and of the city of Philadelphia, and of men and women notable in American literature, science, the arts and social life. Second, it is proposed to include in the permanent gallery portraits of those of any other country or State who have been eminent in the history or affairs of the United States, or whose achievement or service to the world has given universal reputation."

This is a commendable departure, and its realization will be watched with interest.

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A remarkable work of the early Renaissance has been added to the Borghese Gallery in Rome, which has lately become the property of the nation. It is a "Madonna and Child," by Simone Martini, painted between 1317 and 1320, while this artist was working in Naples for King Robert of Anjou.

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The late Belgian painter, Jules Raeymackers, left his house at Houffalize, in Ardenne, for the future use of landscape painters who may wish to study the country in which he had spent his life and which he contended was the most picturesque in Europe. Any artist recommended by the Brussels Academy of Fine Arts may have the place and a certain sum for its maintenance during a period of two years, after which he must make way for someone else.

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Every year Baron Alphonse de Rothschilds, of Paris, buys at the salons art works to the value of \$40,000 and presents them to the provincial museums of France. Preference is given to the work of younger artists who have not yet made a name.

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Once upon a time—it is a thousand years ago—Ireland was a leader in the arts. Then it was not alone the magic of her singers, but the living faith and genius of those who built her churches, the admirable skill of those who wrought and placed within the churches splendid metal shrines, the fertile brains and cunning fingers of her craftsmen and designers and the dainty handiwork of patient, cloistered monks and nuns, who set out ancient lore on snowy vellum, amid a regal blazoning of crimson, gold and azure. In these arts Ireland led the whole western Europe—once upon a time!

Now, it is from these arts, illumination and design that painting naturally develops; and in Ireland they were moving steadily toward their perfect form, when, in the twelfth century, to bring and leave a legacy of unrest, came the Anglo-Norman invasion. The arts need peace and settled life.

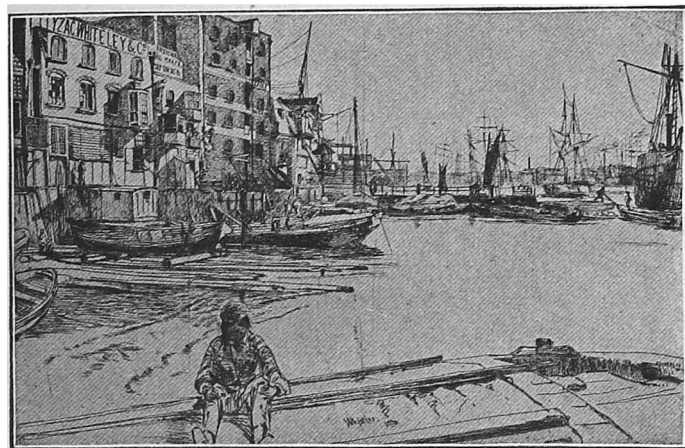
Ere one century of that unrest had gone by the beautiful arts of Ireland had withered away. The development of a great and ancient tradition was checked, and Irish painting, such as it is, has perforce grown up as an offshoot of the schools of other nations. The ground was suitable, but the flowers were nipped in the bud. The conditions became adverse, and remained so.

Thus it is not surprising to find that nowadays the Irish painters are scattered all over the face of the earth. You often

do not know—they often do not realize themselves—that they belong to Ireland. They have no centre, no rallying point, no common tradition.

Hitherto there has been no proper opportunity for the Irish art student to develop in his own country, although last summer a notable collection of pictures representing the work of Irish painters was shown at the London Guild Hall, and furnished evidence of high artistic capacity of the Irish race.

To develop now a national school of painting it is proposed to found a national gallery of Irish art in Dublin, and the project which meets with enthusiastic endorsement promises to be soon realized.



J. McN. WHISTLER.

AN ETCHING.

The Boston Museum has opened an exhibition of early American engravings, of which it possesses the best collection known. Boston was the cradle of the art in this country, although New York and Philadelphia were not far behind. The Puritan spirit seems to have frowned upon anything less severe than clerical portraiture, and consequently all the earliest prints are of divines more or less famous in their day. The earliest portrait shown dates from the days of the colony, and represents the Rev. Richard Mather (1596-1669). It is very crudely cut by John Foster, a Boston printer, to whom the first map of the colony and a cut of the colony's seal have also been attributed. Next in date is the portrait of the Rev. Increase Mather (1639-1723), engraved in 1701 by Thomas Emmes. The Revolutionary period offers a wealth of material by a large number of engravers, among whom the best known is Paul Revere. A view of Harvard college by him is one of a number of early views of that institution. The struggles on the fields of Concord, Lexington and Bunker Hill are graphically depicted in large engravings by Doolittle, Romans, Tiebout and Norman. Portraits continue to make up most of the material. The death of Washington gave rise to a large number of memorial designs, of which a few are shown. The characteristic feature of the war period of 1812 is the stipple work, of which David Edwin is the most skillful exponent.

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Now that pictures of that great artist, Sir Alma Tadema, bring almost any price up to \$50,000, it is amusing to recall that once upon a time they were ordered by the dozen.

It all happened when Gambart, the famous French picture dealer, came over to London on a purely "buying" expedition, and found himself at the door of the wrong studio. The pleasant-mannered young man who was the occupant, invited him to enter; whereupon, without further preface, Gambart, pointing at a partly finished canvas on an easel, asked, "Did you paint that picture, sir?"

Alma Tadema, with a touch of challenge in his tone, replied: "I did."

Gambart, feeling for his cardcase, asked: "Can you let me have twenty-four of the same sort, at progressive prices for each half dozen?"

Alma Tadema, repressing an impulse to embrace his caller, responded: "I can."

So the bargain was struck, and, as was to have been expected, it proved to be mutually so satisfactory that on its completion, three

years later, twenty-four more canvases were ordered, and in due time executed. To-day, in the great artist's wonderful treasure-house in St. John's Wood, there is a graceful silver jug, bearing a flattering inscription, given by Gambart to Alma Tadema to commemorate the final completion of the contract.



Paris, Feb. 1, 1905.

The annual exhibition of the American Art Association of Paris will be closed on the 18th of February. While not an important exhibition, there are still many works by the younger American artists and students that are worthy of notice. The exhibition consists of 82 oils, 23 water-colors and etchings, and 13 pieces of sculpture. Among the oils to attract attention are the following: A painting by Chas. Morris Young is a fine bit of snow-covered landscape, with river and boats; the effect is subtle and full of wintry atmosphere, and is handled in a free and direct manner.

F. C. Friesseke has a fine study of the nude, while E. L. Warner's "Café à Montrime" is a splendid rendering of evening effect on some picturesque old houses. "Sortie du Port," by Lionel Walden, is a moonlight effect, the scene being at the harbor entrance of some French seaport. H. O. Tanner also chose "the stealthy hour" for his theme, silhouetting his figures in the foreground against the sombre, moonlit walls of a great building. The painting has an original charm that is unique and masterly.

P. H. Bruce has two examples, his "Portrait of a Man" being one of the strongest pieces of work in the exhibition, and his little interior is full of artistic merit. This artist's contributions to last year's Salon were highly appreciated. One of the youngest students in the Quartier he deserves great credit for his strong and artistic work. A landscape by George Elmer Browne was one of the most serious and praiseworthy examples. Work that should not be passed by was sent in by Chas. Bittinger, T. R. Congdon, H. W. Faulkner, M. U. Young and W. MacPheno.

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A few days ago I had the pleasure of inspecting a portfolio of etchings by an American artist of exceptional ability, Mr. Donald Shaw MacLaughlan. Mr. MacLaughlan stands well in the front among modern etchers, and his work is rapidly finding its way to the great public and private collections. His work is strong and effective, his line delicate and refined. There is none of the brutal treatment of some etchers, but the delicate tracery of the needle under his guidance has produced the most beautiful results.

His latest "Italian Plates" are of particular beauty, the one called "Pavia" being a splendid piece of etching which gives the sense of color through the excellent handling of lights and shades. Every detail seems to have been considered, and yet the effect of the whole is big. The International Exhibition, now running in London, contains a group of his etchings, while a collection of his plates was shown at the Dall and Richards Gallery in Boston some time ago, which attracted considerable attention. MacLaughlan was awarded a silver medal at the Pan-American, and a bronze medal at the St. Louis exhibitions. A collection of his etchings is found in the National Library of France, and he is also represented in numerous public collections in Germany. M. Henry Beraldi, the celebrated authority on etching and engraving, has spoken very highly of his work.

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H. O. Tanner has on his easel a new painting which will go to the next Salon, which represents "Christ Washing the Feet of His Disciples." It is a splendid composition, full of rich color, the figures are well drawn and the execution is full of force. The effect of light in the picture is at once startling and original, and the picture surely will attract attention.

GAUL.

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From a lecture by Alfred Gilbert, Professor of Sculpture at the Royal Academy, London:

"Sleeping, waking, the students must hug their ideal. Idealism is the mother of Taste, humanism in art."

"No man should dare to enter uncovered a room containing a work by Alfred Stevens."

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The largest picture ever painted has been completed by a French artist, after eight years' labor. The subject is the funeral of M. Carnot, and the canvas measures 150 square yards.